DIE PERIPHRASTISCHE FORM DES ENGLISCHEN VERBUMS IN IHRER VERWENDUNG ALS INTENSIVUM IM MODERNEN SPRACHGEBRAUCH.

INAUGURAL-DISSERTATION

ZUR

ERLANGUNG DER DOKTORWÜRDE

DER

HOHEN PHILOSOPHISCHEN FAKULTÄT

DER

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Die Aufgabe dieser Arbeit ist es, eine Bedeutung der periphrastischen Form in der Sprache des modernen Engländers zu untersuchen, die von den Grammatikern bisher noch kaum genügend gewürdigt worden ist. Sie gehen fast alle bei der Erklärung der per. Form aus von dem Begriff der allmählichen Entwicklung, der Nichtabgeschlossenheit, des dermaligen Verharrens oder Begriffenseins in einer Tätigkeit und betonen zu stark das Moment der Dauer, das ja zweifellos in sehr vielen Fällen vorhanden ist. Wenn man aber die Beobachtung macht, dass unter den Verben, die häufig in der umschreibenden Form gebraucht werden, sowohl solche vertreten sind, die schon an sich den Begriff der Dauer enthalten (wie live, stay, wait, sleep, sit, stand, become, grow, have) als auch solche, denen er geradezu widerspricht, die wir als punktuelle Verben bezeichnen müssen (begin, find, win, give, leave, kill, break, open) so drängt sich die Vermutung auf, dass die zeitliche Bestimmung nicht ausreicht, das Wesen der periphrastischen Form zu charakterisieren. Besonders häufig kommen schon im Altenglischen die Verben des Sagens in der Umschreibung vor, und hierin stimmt der moderne Sprachgebrauch mit dem älteren überein. Püttmann[1]) bemerkt dazu, dass es sich in vielen Fällen vielleicht doch um eine leise Schattierung des Begriffes der Dauer handeln könnte. Krüger[2]) dagegen will überhaupt keinen Unterschied sehen zwischen den Sätzen: you have not been telling her that, und you have not told her that. „In

1) a. a. O. S. 452.
2) Synt. S. 495.

Fällen, wo die Allmählichkeit weniger stark ist, kann man beide Formen anwenden" sagt er sehr vorsichtig.

Die Sprache verfährt aber niemals so, dass sie dauernd zwei verschiedene Ausdrucksweisen nebeneinander bestehen lässt ohne jeden Unterschied in der Bedeutung. Es muss also in der per. Form noch etwas anderes zum Ausdruck kommen als das rein zeitliche Moment.

Sweet weist darauf hin, dass der per. Form im Angelsächsischen bisweilen eine veranschaulichende Kraft innewohne. Er sagt:

§ 2208.

> The analogy of the adjective construction would make us expect to find the periphrastic forms to express rest, and passive rather than active phenomena. But, on the contrary, they are especially favoured by verbs of motion and fighting — waes winnende, waeron feohtende — either with or without the idea of continuity.

§ 2209.

> Here the periphrastic forms seem to be used mainly to make the narrative more vivid and picturesque so that they have come to have what we may call a 'descriptive' force.

Åkerlund, der die per. Form bis ins Frühneuenglische verfolgt, sagt in seiner Einleitung: The fundamental principle, that which underlies all the different functions of the definite tenses is that the periphrasis gives so to speak, a stronger inner stress to the verb, makes it more sentence-stressed, by calling the interest directly to the idea of time: the indefinite is more neutral . . . whereas the definite tense is more pregnant in this respect and is preferred where the action, as such, is to be emphasized.[1])

Im Frühneuenglischen war aber die Verwendung der per. Form bei weitem nicht so häufig wie in der modernen Sprache; für den emphatischen Gebrauch in positiven Behauptungssätzen

1) a. a. O. S. 2.

steht Shakespeare und seinen Zeitgenossen noch die Umschreibung mit to do zur Verfügung, er verwendet sie nicht nur in der Antithese, bei feierlicher Rede, sondern auch bei Schilderungen, oder um die Intensität des Affekts auszudrücken,[1]) in zahllosen Fällen, wo die moderne Sprache die per. Form zeigen würde.

Vgl. Caes. II. 2. 23.

Horses did neigh and dying men did groan
And ghosts did shriek and squeal about the streets
mod. Horses were neighing etc.

Caes. II. 2. 76.

She dreamt to-night she saw my statue
Which like a fountain with an hundred spouts
Did run pure blood and many lusty Romans
Came smiling and did bathe their hands in it.

oder Hamlet II. 2. 50.

Oh, speak of that, that do I long to hear.
(mod. I am longing to)

Auffallend ist aber schon zu Shakespeares Zeit der verhältnismässig häufige Gebrauch des periphrastischen Infinitivs nach Hilfsverben. In diesem Fall war nämlich die Verstärkung mit do ausgeschlossen und man war daher gezwungen die Emphase auf andere Weise zum Ausdruck zu bringen.

Vgl. Much Ado I. 1. 99.

I wonder that you will still be talking, Signior Benedick.

Cor. II. 1. 83.

. . . . . yet you must be saying, Martius is proud.

Hy VIII. V. 4. 8.

I'll scratch your heads; you must be seeing Christenings?

Åkerlund weist darauf hin, dass in diesen und ähnlichen Beispielen die Umschreibung ein subjektives Gefühl ausdrücke.[2])

Auch Bergeder[3]) bringt zahlreiche Belege aus dem 17. Jahrhundert. Während der Gebrauch von to do sich mehr und mehr

1) Franz, a. a. O. § 595 ff. Shakespeare-Ausgabe von W. A. Wright, London 1892.

2) a. a. O. S. 82.

3) a. a. O. S. 74.

auf Fragesätze, verneinende und invertierte Sätze beschränkte,[1]) hat der Gebrauch der per. Konjugation sich mehr und mehr verbreitet und bildet eins der schwierigsten Kapitel der englischen Syntax.

Vorliegende Arbeit will nun an Beispielen aus der neueren Literatur zeigen, was der Gebrauch der per. Form an besonderer Färbung der Sprechweise, an Lebendigkeit des Ausdrucks hinzubringt, indem er bei der Schilderung die Ereignisse plastischer hervortreten lässt, bei der Rede das subjektive Verhalten des Sprechenden zum Inhalt der Aussage zum Ausdruck bringt. Sie geht deshalb nicht auf die Fälle der per. Form ein, die als Imperfectiva, Durativa anderweitig schon genügend erörtert worden sind. Bei der Auswahl der Texte sind die bedeutendsten Romanschriftsteller des 19. Jahrhunderts berücksichtigt worden.

Kapitel I.

Die periphrastische Form als Ausdruck der Gemütsbewegung.

In der Vergangenheit dient die per. Form meist der Ausmalung und entspricht ziemlich genau dem französischen Imperfekt. Wenn E. Mätzner in seiner französischen Grammatik S. 318 sagt: „Das Imperfekt bewahrte den Charakter anschaulicher Darstellung einer in ihrem Werden und Verfliessen oder in ihrer unmittelbaren Lebendigkeit und Entwicklung aufgefassten Tätigkeit, während das Perfektum definitum eben diese Tätigkeit als eine abgeschlossene Tatsache oder als ein zusammengefasstes Moment darzustellen bestimmt ward. Der Unterschied beider knüpft sich nicht an Zeitausdehnung und Zeitkürze, er ist lediglich logischer Natur; das Imperfekt erweckt die konkretere Anschauung, das Perfektum definitum die abstraktere

---

1) Dietze, a. a. O. § 2.

Vorstellung der Tätigkeit“ so trifft er damit auch das Wesen der periphrastischen Form. Im Gegensatz zu den einfachen Zeitformen, die nur der Feststellung von Tatsachen dienen, sind die per. Formen anschaulich. Ausserdem enthalten sie aber oft ein Gefühlselement, worauf schon Onions,[1]) Åkerlund[2]) hingewiesen haben.

„The Continuous forms are sometimes used idiomaticaly without implying anything ‘continuous’ e. g. ‘What have you been doing to that picture?’ ‘Some one has been tampering with this lock.’ These are different from have you done, has tampered; they give an emotional colouring to the sentence, aud express surprise, disgust, impatience, or the like.“ (Onions).

„In some cases we find the periphrasis used to suggest a subjective feeling on the part of the speaker.“ (Åkerlund).

Dies Gefühlselement tritt besonders stark in der Umgangssprache hervor, denn diese ist viel stärker von Gefühls- und Willensregungen durchsetzt als die Sprache der Wissenschaft und Literatur; aber auch der Roman und das Drama, sofern sie ein Spiegelbild des wirklichen Lebens bieten wollen, werden häufig zu den ausdrucksvolleren periphrastischen Formen greifen müssen.

a) Der periphrastische Infinitiv nach Hilfsverben und Verben des Affekts als Ausdruck der Gemütsbewegung.

Pr. 29.

„Very nonsensical to call at all. Why must she be scampering about the country because her sister has a cold?“

Ein rechter Unsinn, dass sie überhaupt gekommen ist! Muss sie denn gleich über Land rennen, blos weil ihre Schwester einen Schnupfen hat?

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1) a. a. O. § 134c, S. 113.
2) a. a. O. S. 82.

must she be scampering verstärkt den Ausdruck der Missbilligung.

Pr. 37.

The general pause which ensued made E. tremble lest her mother should be exposing herself again.

Pr. 38.

„When your sister is recovered, you shall name the very day of the ball. But you would not wish to be dancing while she is ill.“

Die P. F. drückt eine leise Missbilligung aus.

Pr. 86.

She looked at her father to entreat his interference lest M. should be singing all night.

Die Übertreibung, die in den Worten all night liegt, weist auch schon auf innere Erregung hin.

Pr. 196.

„How can you be smiling so, Lizzie?“

Hyp. I 73.

„Why, this girl will be boasting all over Alexandria that I have offered her marriage and that she has done herself the honour to refuse me.“

Hyp. I 246.

„I must be going, Bran!“

Ich muss nun wirklich fort.

Hyp. II 46.

„That mob will be trying to burst the gates again.“

Der Pöbel wird noch versuchen . . .

Hyp. II 134.

„With whom can these Ausurians be dealing?“

Hyp. II 238.

„Wither should a good Catholic be going to-night, but to the Caesareion?“

Hyp. II 285.

„She must be coming now“!

Rom. II 227.

Fra G. must be coming now!

Rom. II 269.

The mob must be coming over the Ponte Vecchio.

Dav. I 307.

„Mother will be expecting me . . . and getting uneasy, for though we are very umble, Master C., we are much attached to one another.“

. . . Mutter wird auf mich warten und sich ängstigen = aller Wahrscheinlichkeit nach wartet sie schon.

Eg. I 51.

She may be looking elsewhere.

Es ist möglich, dass sie anderswohin blickt.

Eg. I 240.

„He is born for the navy and should be preparing to enter it now.“

Er ist zum Seeoffizier geboren und sollte sich schon längst für diesen Beruf vorbereiten.

he should prepare würde nur ganz allgemein heissen: er sollte sich vorbereiten.

Eg. I 79.

Poison of some sort must be operating in her. (Denknotwendigkeit).

Eg. I 125.

„They may be reading us English off in a jockey!“

Es kann (ebenso gut) sein, dass sie uns Engländer nach einem Jockei beurteilen.

Eg. I 128.

As for the world, it would be barking after her heels.

Die Welt, die würde freilich hinter ihr herkläffen!

Eg. I 228.

„There we are — a change! Semper eadem! Women will be wanting a change of air in Paradise.“

Da haben wir's! . . . Selbst im Paradiese werden die Frauen noch eine Luftveränderung verlangen.

Eg. I 232.

Headache or none, Colonel C. must be thinking strangely of her.

Eg. II 18.

„If I do, I shall be speaking my mind.“

Eg. II 101.

„I ought to be working.“

Eg. II 126.

„You shuddered, my dear. . . . Feet will be walking over one's grave, wherever it lies.“

Eg. II 244.

„Why should we be prying into the domestic affairs of the Dales!“

Eg. II 270.

„Do let us proceed upon system; if not we shall presently be raging.“

Trag. 262.

The tear thickened on her eye as she projected her mind on the grief she would soon be undergoing for Marco.

Chr. I 11.

„You'll be longing for the old island, Glory!“

Du wirst Dich noch nach der (lieben) alten Insel sehnen!

ibid.

„To-morrow morning I'll be searching all over the house for my runaway. . . . „Glory,“ I'll be crying. „Where's the girl gone at all . . .“ The girl's eyes were running over, but in a tone of gentle raillery and heart's love she said severely, „Nonsense grandfather; you'll forget all about Glory going to London. . . . Every morning you'll be making rubbings of your old runes, and every night you'll be playing chess with Aunt R. . . . and everything will go on just the same as ever.“

Chr. I 69.

Where she could have gone and what she could be doing puzzled him grievously.

. . . was sie nur anfangen mochte . . .

Chr. I 246.

He thought he must have been dreaming ... (Denknotwendigkeit).

Chr. I 251.

The snow-drops must be making a peep at Glenfaba by this time and aunt B. will be cutting slips of the rose-trees and putting them in pots. Yandher place must be urromassy nice . . . and the windows glistening with frost . . .

Man beachte den Wechsel zwischen will be und must be im Sinne eines putativum; by this time beweist, dass in beiden Fällen ein gleichzeitiger und nicht ein zukünftiger Vorgang der Schreibenden vorschwebt.

Chr. I 252.

. . . my heart will go back with a tender twinge to the little dark streets, . . . where the Methodist choir will be singing: „Hail, smiling morn".

Chr. I 275.

„No, brother, no. I ought to be kissing the feet of everybody in the house."

Chr. I 282.

„I will be thinking of you all the day and when night comes . . . I shall be leaving the blind up."

Chr. I 335.

By that time the sun will have set . . . and all the world will be dropping asleep.

D. H. 23.

„By now he must be dying for an argument."

D. H. 33.

„You can guess how that chimed in with what I must be thinking."

D. H. 59.

„Is that serious?“ „Serious? Oh, undoubtedly, undoubtedly! I can't say it isn't serious. I should be doing wrong.“

D. H. 332.

A heavy dullnes was over his face and a forlorn, puzzled look in his eyes. He must have done right, he must be doing right!

In Verbindung mit dem Perfektum drückt must stets eine Denknotwendigkeit aus; he must do right dagegen könnte heissen: er müsse recht handeln, während hier gesagt werden soll: wie er handle sei offenbar recht.

b) Einfache Zeiten.

Es handelt sich in den folgenden Beispielen fast nur um direkte Rede im Präsens; tritt indirekte Rede oder Selbstgespräch ein, so kann statt des Präsens das Imperfectum stehen. Die Gefühlsbetontheit des Verbums ergibt sich meist nur aus dem Zusammenhang, bisweilen wird aber die Erregung des Sprechenden ausdrücklich hervorgehoben; so Hyp. II 3: panted she, inarticulate with passion.

Die stärkere Erregung oder nachdrücklichere Betonung, die im Englischen in der periphrastischen Form liegen kann, muss im Deutschen meist durch Hinzufügung eines sogenannten Flickwortes, wie: ja, denn, etwa, nur, doch, wirklich, wahrhaftig, noch, wiedergegeben werden. Besonders stark tritt die Emphase hervor, wenn der Accent auf das Hilfsverbum fällt, weil der logische Accent sonst immer die verbale Nominalform trifft; solche Accentverschiebung findet sich z. B.:

Pr. 96 . . of what *are* you talking?

Pr. 300 . . what *are* you talking of?

Nev. II 174.

„What *are* you doing, G.?“

Beachtenswert ist die Zahl der Fragen, rhetorischen Fragen und Ausrufe, die vorzugsweise in der per. Form ausgedrückt sind.

Pr. 8.

„You had better return to your partner . . . for you are wasting your time with me.“

. . . Du verschwendest doch nur Deine Zeit bei mir.

Pr. 21.

„My dear Miss E., why are not you dancing?“

. . . Aber warum tanzen Sie denn nicht? . . .

Pr. 83.

„You are not going to introduce yourself to Mr. D.?“

. . . Sie wollen doch nicht etwa . . .

Pr. 95.

„I have not the pleasure of understanding you, . . . of what *are* you talking?“

. . . Worüber (in aller Welt) spracht Ihr denn?

Man beachte die Accentverschiebung.

Pr. 104.

She bewailed it as exceedingly unlucky that the ladies should happen to go away just as they were all getting so intimate together.

Sie beklagte es als zu schade, dass die Damen grade jetzt fortgingen, wo es doch erst gemütlich würde.

Pr. 300.

„You are each of you . . . so generous that you will always exceed your income!“

„Exceed their income! My dear Mr. B.,“ cried his wife, „what are you talking of? Why, he has four or five thousand a year, and very likely more!“

. . . wie kannst Du nur so etwas sagen! . . .

Pr. 308.

„Heaven and earth, of what are you thinking? Are the shades of P. to be thus polluted!“

Hyp. I 166.

„There! they are coming out of the Museum!“

Hyp. I 207.

„Do you know what you are saying?“ asked A. in a startled tone?

Hyp. I 236.

„Why, she's bringing out the whole litter!“

Nein, da bringt sie wahrhaftig all ihre Jungen an!

Hyp. I 179/180.

Could it be she? ... What was she doing? Was she praying?

(Selbstgespräch)

Hyp. II 3.

„No, no,“ panted she, inarticulate with passion, „these wretches are twitting me with what they gave me before — before — oh, Amal, you understand me.“

Hyp. II 35.

„You forget, sir, that you are speaking to a Christian.“

Hyp. II 81.

„You forget that you are speaking to a woman.“

Hyp. II 115.

„You forget, friend, that you are speaking to one who has married, and loved — and lost.“

Hyp. II 39.

„These rascally Greeks are murdering their Prefect under our very windows!“

Hyp. II 40.

„The men's fingers are itching for a fight; . . .“

Hyp. II 46.

„Why, in heaven's name, are you not coming in?“

Hyp. II 66.

„What are you hesitating about?“

Hyp. II 175.

„She will never be taken alive.“

„Dead, then — in any way! Go, you Chaldee hound! What are you hesitating about?“

Hyp. II 180.

„Out, Greek hound! . . . What? Are you trying to follow us in?“

Hyp. II 201.

„That's not fair, prince! You are telling too much!“

Hyp. II 201.

„How the streets are filling!“

Hyp. II 218.

„Cry aloud“, hissed the hag, in a tone of bitter scorn. „Cry aloud for she is a goddess. Either she is talking, or pursuing, or she is on a journey.“

Hyp. II 258.

„Are you mocking me?“

Hyp. II 265.

„ . . . if God desire to show his righteousness to men, his only perfect method, according to Plato, will be that of calumny, persecution, the scourge and the cross. . . . Am I deserting the dialectic method now, Hypatia?“

Hyp. II 266.

„Stay“, said she springing up, „whither are you going?“

Hyp. II 286.

„Stop! Stay! you are going to destruction!“

Hyp. II 286.

Whither were they dragging her?

Hyp. II 288.

What in the name of the God mercy were they doing? Tearing her piecemeal?

(Selbstgespräch)

Hyp. II 298.

„The mob are breaking the gates already!“

Newc. I 74.

„But what am I talking of, wasting your valuable time.“

Nev. I 5.

„Farmer“, said M. in an under tone, „they are threshing out new wheat for the rent.“

Nev. I 18.

„You are threshing out new wheat?“ said M., gravely.

Nev. I 36.

„Where is that old heathen and what is he doing?“

Nev. I 42.

„But father“, cried Susan, „your words are sending him away from me.“

Nev. I 48.

The church-bells . . . struck up their very merriest peal! G. F. started . . . „Are they mocking me?“ he cried.

Nev. I 54.

„This love will sink my soul! I can't breathe, . . . my temples are bursting!“

Nev. I 122.

„Oh, what is this! . . . what are the villains doing to you?“

Nev. I 125.

„What are ye grinning at?“ said he in his amiable way.

Nev. I 127.

„What are you doing there not working?“

Nev. I 143.

„Are you grumbling at that, you rebellious young rascal?“

Nev. I 189.

„I'm choking for words . . . I am kissing your dear hand! . . . Your reverence is crying too . . . my heart tells me you are shedding a tear for me.“

Nev. I 277.

„What are you all humbugging there for, and why does not that young rascal turn out to work? I'll physic him — him!“

Nev. I 300.

„Oh, I am glad you are come, sir; they are starving me! . . . Ah, sir! you don't know the scoundrel yet. He is not starving me for nothing."

Nev. I 328.

„I play to win: I am playing for human lives."

Ich spiele, um zu gewinnen: ich spiele ja um Menschenleben.

Nev. II 1.

„What are you saying, girl? that young pauper affront my friend M.?"

Nev. II 45.

What is this smiling personage doing? As I live, she is watchmaking!

Nev. II 102.

„Well, to be sure!... Now who'd have thought this? Why if the world is not turning honest!"

Nev. II 144.

„And then, why on earth are we ruining old M. without benefitting you?"

Nev. II 150.

„You are wasting my time with your silly prattle," said M. very sternly.

Nev. II 174 ff.

„What are you doing G.?" — „Going to light a fire for dinner. We must eat, I suppose." . . . — „We must eat, but not hot . . . because if you light a fire, the smoke will be seen miles off."

. . . Was fällt Dir ein, G.? . . .

Nev. II 185.

„Hallo, you — sir! What are you doing so near our tent?"

Nev. II 249.

„You are talking nonsense, Tom", cried G. angrily.

Nev. II 250.

„You and I are being hunted!“ ... — „Can't we be followed without being hunted?“ — „No, others might, but not we. We are being hunted, said R. sternly, ... let us show these fellows, they are hunting lions, and not sheep.“

Nev. II 251.

„What are you doing?“

— „I am hunting the hunter!“ hissed R. with concentrated fury.

Nev. II 258.

„Get up ... we are wasting time when time is gold.“

Nev. II 266.

„What on earth is he going to do with them?“

Nev. II 283.

„What is he cutting, I wonder?“

Eg. I 47.

Why was he torturing her?

Selbstgespräch: Warum quälte er sie nur?

Eg. II 9.

„What are you doing there?“

Eg. II 10.

„But why are you sitting here, wet through?“

Eg. II 129.

„Are you playing humble hand-maid? What an old organ-tune that is!“

Spielen Sie etwa die demütige Magd? Mit der alten Leier verschonen Sie mich nur.

Trag. 47.

Was she not displaying it?

Zeigte sie etwa keinen (Mut)?

Trag. 132.

„But think of what you are doing.“

Trag. 133.

„Think that you are doing this for me!“

Trag. 135.

He was going — he could actually go and leave her!

Trag. 153.

„They are undermining her now — now — now!“

Trag. 229.

„She is waiting for you!“

Sie wartet schon auf Dich!

Trag. 246.

„You're not thinking of the man. He's in a white frenzy.“

Sie vergessen, was für ein Mensch er ist. Er kocht (rast) schon.

Tess. I 35.

The village was shutting it's eyes. Candles and lamps were being put out everywhere.

(Anschauliche Schilderung.)

Tess. I 91.

„My pretty, what are you doing here at this time of night?“

Tess. I 204.

„He's not going to church.“

Er geht (heut) nicht in die Kirche! (überrascht.)

He does not go to church würde heissen: er geht (überhaupt) nicht in die Kirche.

Tess. I 232.

„Ah! you are looking for the black-puddings, my dear boy?“

„Du suchst wohl nach den Blutwürsten?“

Tess. II 94.

„You must forgive me. I think I am going crazy!“

Ich glaube ich werde noch verrückt.

Tess II 266.

„You are getting tired, my Tessy?“

Chr. I 22.

„Whatever is going to happen to the girl, when the grandfather is gone?“

Chr. I 34.

„But with your talents, surely you are not going to throw away your chances of a great name?“

Chr. I 53.

But G.! What was G. thinking?

Chr. I 71.

„Well,“ doggedly, „I *am* going to meet them. I 'm going to the nurses' ball on Thursday.“

Chr. I 71.

„You are vexing me! . . . Don't you see you are degrading me too? You see me with a weak, silly creature . . . and you think I 'm going to be led away by her.“

Chr. I 76.

„What in the name of common sense do people suppose they're doing by penning themselves up like that . . . What are they thinking about?“

„. . . Was denken sie sich denn eigentlich?“

Chr. I 81.

„But what nonsense we are talking!“ . . . Nein was für Unsinn reden wir doch!

Chr. I 84.

„Come and sit down on the seat, G.“ said P. fretfully; „you're getting on my nerves, dear“.

Chr. I 112.

„Sit down — everybody's looking!“

So setzen Sie sich doch; Alles sieht schon her!

Chr. I 119.

Then he spoke of the infamous case of M. M., how she was being bought and sold.

Chr. I 123.

„I know what I am talking about, my child.“ — „You are degrading me again. You are always degrading me . . . You are hurting me.“

Chr. I 124.

At the next moment she had snatched the letter out of G.s hand and was saying: „What are you doing in my room?“

Chr. I 140.

„When are you going to marry her?“ . . . — „I've heard of your sermons, Mr. St.“ . . . — „Take care. You know what the girl is . . . She is tottering on the brink of hell . . . If you should disappoint her . . . she is looking to you and building up hopes.“

Chr. I 153.

„But surely, you're never going to part with your baby?“

— „Do you think I am going to be tied to a child all my days?“

Chr. I 166.

„Poor little woman! She does not know what she is doing!“

Chr. I 209.

„Something has happened . . . but I don't know what it is, and the suspense is killing me.“

Chr. I 239.

„The man is dying for the sight of his sister.“

c) Zusammengesetzte Zeiten.

Beim periphrastischen Perfektum und Plusquamperfektum tritt die Durativbedeutung am deutlichsten und am häufigsten hervor, doch ist sie durchaus nicht immer vorhanden; z. B. fehlt sie bei den Verben des Sagens. Sehr oft drückt das per. Perfektum eine engere Beziehung zur Gegenwart aus als das einfache Perfektum es wird meist dann angewendet, wenn die

Folgen der bezeichneten Handlung sich bis in die Gegenwart erstrecken. Daher wird es auch gern dann angewendet, wenn man aus den Folgen auf die vorhergehende Handlung einen Schluss zieht:

You have been drinking = Du musst getrunken haben, Du bist ja betrunken.

A driver, who has been eating onions = ein Kutscher, der offenbar Zwiebeln gegessen hat = der nach Zwiebeln riecht.

Åkerlund[1]) will hierin eine Milderung des Ausdrucks, einen Euphemismus sehen; doch ist die Erscheinung auch sonst häufig, wo es sich nicht um Euphemismus handeln kann.

Als Ausdruck der Gemütsbewegung findet sich vorzüglich das Perfektum.

Hyp. I 106.

„ . . . A thousand citizens murdered while you have been snoring!" – and a volley of similar ejaculations greeted the soldiers.

Hyp. II 7.

„Why do you look so terrified, my darling? What have you been saying to her, you old villain?"

Hyp. II 59.

„She has been weeping and praying for you to her crucifix all the evening, you ungrateful little ape!"

Hyp. II 176.

„You lie! . . . I would much sooner believe that you have been warning the hag to keep out of the way."

Hyp. II 222.

„How came I here? What have I been doing?"

Hyp. II 257.

„Take care!" said he with one of his arch smiles, „I have been fighting with Augustine and have become of late a terrible dialectician."

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1) a. a. O. S. 91.

Hyp. I 76.

„I must hire a gig . . . with a driver who has been eating onions . . .“

vgl. Tess. I 31.

„'Twas on this account your father rode home in the carriage; not because he'd been drinking.“

Newc. I 161.

Mr. Binnie turned away to hide his jolly round face, which was screwed up with laughter. „Have ye been breathing a prayer over your rosy infant's slumbers, Tom?“ asks Mr. Binnie.

Nev. I 320.

„Then what have you been humbugging us for all this time!“ cried Mr. W. contemptuously.

Nev. II 83.

What! had a spy been watching him! perhaps for days —

Eg. I 76.

„I have been longing for you, looking forward.“

Ich hatte solche Sehnsucht . . .

Eg. I 133.

„By the way, V., what is this you' ve been mumbling to everybody save me, about leaving us?“

. . . was hast Du da allen Anderen zugeraunt, dass Du von uns fort willst?

Eg. I 220.

„You have not been visiting Ireland recently?“

Sie waren wohl eben in Irland? (weil der Angeredete so viele Witze macht)

„No, nor making the acquaintance with an actor in an Irish part in a drama cast in the green Island. T 'is Flitch . . . has been and stirred the native in me.“

Eg. II 131.

„You have been hearing imputations on his past life? moral character?“

Ist Ihnen etwa über seine Vergangenheit, seinen Ruf, etwas Schlechtes zu Ohren gekommen?

Eg. II 134.

„Have you been wounding him?“

Haben Sie ihn vielleicht gekränkt?

Eg. II 162.

„My dear Mrs. M., you have been listening to tales.“

. . . da haben Sie sich aber Klatsch zutragen lassen!

Die vier letzten Beispiele gehören dem Typus „you have been drinking“ an, d. h. es sind Schlüsse aus dem gegenwärtigen Zustand oder Verhalten auf das, was vorhergegangen ist.

Eg. II 196.

„So there you are“ said the Colonel, „I've been hunting you!“

Na, da bist Du endlich . . . , ich habe schön nach Dir suchen müssen!

Eg. II 225.

„I fear he has been doing mischief, I cannot get him to look at me.“

Ich fürchte, er muss wieder mal etwas angerichtet haben . . . (Er muss ein schlechtes Gewissen haben).

Eg. II 241.

„What insane root she has been nibbling, I know not.“

Ich weiss nicht, wie sie auf die Verrücktheit gekommen ist.

Eg. II 259.

„Has Dr. C. been doing wonders?“

Eg. II 318.

„You have indeed been talking to Papa, Mr. Wh.“

Ich merke schon, dass Sie mit Papa gesprochen haben . . .

Trag. 87.

„You have been reading too much fiction and verse.“

Da sieht man, dass Sie letzthin zuviel Romane und Gedichte gelesen haben.

Tess. I 33.

„No, said the latter, touchily, I am not agreed. I have been waiting' for'ee to bide and keep house while I go and fetch him.“

Tess. II 41.

„I have been hoping, longing, praying to make you happy!“ . . .

„I repeat, the woman I have been loving is not you.“

Tess. II 99.

„I don't know what I' ve been saying!“

Tess. II 261.

„I saw you . . . and I have been following you all this way! . . . Angel . . . do you know what I have been running after you for? To tell you that I have killed him!“

Chr. I 12.

„If that foolish old C. hasn't been putting notions into his head —“

Chr. I 13.

„That's grandpa waving his handkerchief! . . . How wae his little present made me! He has been keeping it all these years.“

Chr. I 151.

But soberly, my dear J. St. what has become of you? Where are you, and whatever have you been doing since the day of the dreadful inquisition?

Chr. I 188.

I have been letting myself loose like „Caesar“ does, the moment his mad little hoofies touch the grass.

Chr. I 307.

For this high and noble office I have been going through a purgatory of preparation in which I have sometimes hardly known whether I was a hurdy-gurdy or an explosion of cats.

Chr. I 320.

„I have been deceiving you, and myself, and everybody.“

D. H. 47.

„Have you been driving with the windows shut?“ — „Yes mylady.“

„I told you to keep them down . . . do you want to stifle me, you fool?“

D. H. 68.

„She'll not rest without seeing you; she is fretting so.“ „Have you been letting her talk and excite herself? Have you been talking to her yourself?“ (Vorwurfsvoll.)

D. H. 70.

„It's not that you love me so much, it's that you don't care about the child!“

„That old fool Mrs. M. has been talking to you? She's been repeating something I said?“

D. H. 103.

„I say, John's been having a bit of a plunge, eh? Consequently he's in deep water now?“

Sage mal, Hans ist wohl tüchtig hereingefallen . . . (von einem Spekulanten).

Tressad. 514/515.

„And for the wife . . . I saw her look at you to-night — once as you touched her shoulder. Dear! — what spells have you been using?“

. . . Welche Zauberkünste musst Du angewendet haben!

Kapitel II.

Die periphrastische Form als Iterativ-Intensivum.

Unter den gefühlsbetonten Aussagen bilden die Iterativ-Intensiven eine besondere Gruppe. Es handelt sich dabei stets um ein wiederholtes Geschehen, das entweder anschaulich geschildert werden soll, oder das in dem Sprechenden starke Gefühle, meist der Ungeduld oder Missbilligung auslöst.

Sweet sagt: „Repetition is expressed by indefinite tenses (§ 2213) When a definite tense is used in a context implying repetition, the definite tense does not share in this meaning but keeps its own.“ (§ 2222.)

Akerlund[1]) dagegen unterscheidet zwischen distributiver und verallgemeinernder Wiederholung, und weist darauf hin, dass erstere durch die einfache, letztere durch die umschreibende Zeitform wiedergegeben werden muss. Also: he goes to Germany once a year; aber: the great swing-door into the street was for ever opening and shutting.

„The latter category . . . I would term comprising or generalizing iteration. The intervals are not dwelt upon: on the contrary, by using the durative form one is brought to feel them as little as possible . . . But this is a generalizing on the part of the speaker, an emotional way of putting things: logically seen, we have to do with a series of repeated actions.“[2])

Ich möchte diese Kategorie als Iterativ-Intensivum bezeichnen, weil in ihr der emotionale Charakter der per. Form besonders deutlich hervortritt. Dem erregten Denken genügt eben die genaue Darstellung des Wirklichen nicht, darum greift es zu hyperbolischen Ausdrücken wie continually, always, for ever, constantly, never. all day long, every day, perpetually, everlastingly etc. Oft finden wir auch eine Häufung von Verben, die ebenfalls dazu dient, die Schilderung lebendiger zu gestalten, wie: opening and shutting,

1) S. 97.
2) S. 97 ff.

coming and going, crying and shrieking, screaming and snarling, dressing and undressing, enacting and reenacting, comparing and contrasting, humming and hissing, wishing and praying.

Fast immer ist das verallgemeinernde Urteil subjektiv gefärbt, bisweilen bewundernd, oft missbilligend, es ist mehr ein Werturteil als ein rein logisches Urteil. Die Aussage „you are always quarrelling" drückt nicht aus, dass der Angeredete unaufhörlich streitet, sondern dass sein Betragen dem Sprechenden unpassend, tadelnswert erscheint; es könnte ebensogut heissen you will be quarrelling, you must be quarrelling.

Vgl. Henry VIII. V. 4. 8. . . you must he seeing Christenings?
Cor. II. 1. 83.
Yet you must be saying: Martius is proud.

a) Der periphrastische Infinitiv nach Hilfsverben und Verben des Affekts.

Pr. 6.
She began to fear that he might be always flying about from one place to another and never settled at N. as he ought to be.

Pr. 103.
They were ignorant, idle and vain. While there was an officer in M. they would flirt with him and while M. was within a walk from L. they would be going there for ever.

Pr. 324.
E. was really vexed that her mother should be always giving him such an epithet.

Hyp. 50.
„What's the use of being an Amal . . . if one has always to be giving reasons like a rascally Roman lawyer?"

Rom. I 199.

„Shall you always be suspecting me as the Great Tempter?“ said T.

Tess. I 112.

„I did wrong — I admit it . . . only you needn't be so everlastingly flinging it in my face.“

Tess. I 46.

„Well, father wouldn't have coughed . . . and mother wouldn't have been always washing and never getting finished.“

Tess. I 289.

„I wish we could. That it would be always summer . . . and you always courting me, and always thinking as much of me as you have done through the past summer time!“

Chr. I 11.

„Every morning you'll be making rubbings of your old runes, and every night you'll be playing chess with aunt R. and every Sunday you'll be scolding old N. for falling asleep in the reading-desk, and — and everything will go on just the same as ever.“

D. H. 22.

„Can we always be careering over the downs in the teeth of the wind, riding into the gold, Sibylla?“ he asked her in affectionate mockery.

„Why not?“ . . . „Whatever else there is, our hearts can be riding together still.“

Tressad. 171.

„My father used to be for ever turning some impostor or other out of doors. Now I suppose it is my turn.“

Tressad. 419.

No doubt, ill-natured gossip . . . would be humming and hissing round her name.

b) Einfache Zeiten.

Pr. 2.

„But you are always giving her the preference.“

Pr. 31.

„You are always buying books!“

Pr. 217.

Continually was she repeating: „Why is he so altered?“

Pr. 323/24.

„Good gracious . . . if that disagreeable Mr. D. is not coming here again! What can he mean by being so tiresome as to be always coming here!“

Pr. 328.

„You were disgusted with the women who were always speaking, looking and thinking for your approbation alone!“

Pr. 335.

They were always moving from place to place in quest of a cheap situation and always spending more than they ought.

Newc. I 58.

„The poor boy is . . . always building castles in the air.“

Newc. I 121.

„He's always flying out at me, the old turkey-cock.“

Newc. I 125.

„. . . a great cross, French governess who is always crying and shrieking after them, and finding fault with them.“

Newc. I 137.

. . . the best view and hearing of the Rev. Mr. Thumpington, when all the town is rushing to hear that exciting divine.

Newc. I 188.

E.'s mother was constantly falling in love with her new acquaintances.

Newc. I 203.

„I beg your pardon, Lady J. . . . I 'm always putting my foot in it."

Newc. I 269.

„You are always sneering about our uncle."

Newc. I 289.

He is always climbing on somebody . . . or winding over chairs, curling through bannisters . . .

Newc. I 300.

„You are always having a shy at Lady Ann . . ."

Dav. I 101.

What an amazing place London was to me when I saw it in the distance, and how I believed all the adventures of all my favourite heroes to be constantly enacting and reenacting there.

Dav. I 155.

„You do, P. . . . you are always insinuating."

Dav. I 126.

Poor Traddles . . . he was the merriest and most miserable of all the boys. He was always being caned. — I think he was caned every day that half-year — and was always going to write to his uncle about it and never did.

Hyp. I 32.

„Yes . . . horses are a bore . . . always falling sick, or running away, or breaking one's peace of mind in some way or other."

Hyp. I 51.

„Who is going to be cross . . . except I with you, for mishearing, and misunderstanding, and meddling as you are always doing."

Hyp. I 91.

„Curse them and their Sabbath, they're always rioting on Saturdays about this dancer of theirs!"

Rom. I 110.

It was a great relief to be quit of B. . . . B. was exacting, and had got stranger as he grew older: he was constantly scrutinizing Tito's mind to see whether it answered to his own exaggerated expectations.

Rom. I 281.

„Now, that's what I can't bear in you women . . . you are always pouring out feelings where there's no call for them."

Nev. I 21.

„William is a quiet lad, that quarrels with nobody; you are always quarrelling."

Nev. II 122.

„How suspicious you are! Bushrangers again, I suppose. They are always running in your mind!"

. . . Die witterst Du überall!

Eg. I 18.

There was merit of it on a day when he was hearing from sunrise to the setting of the moon ... songs of praise and Ciceronian eulogy.

Eg. I 50.

For here and there, all around, she was yielding her hand to partners, obscurant males whose touch leaves a stain.

Eg. I 191.

„They are always 'guessing' through the nose . . . when they are not calculating."

Eg. I 273.

The scene is always changing . . . and my lord is all day making an exhibition of his manly strength, bowing before her some dozen to the minute . . . (beim Rudern).

Eg. II 185.

„Cr. is perpetually meeting accidents."

Eg. II 225.

„... lucky fellow for she's always thinking of you."
„I know I'm always thinking of her."

Tess. I 135.

She was continually waking as she lay.

Tess. II 10.

The general sitting-room was full of guests, who were continually going in and out.

Chr. I 9.

Her mouth which . . . was always moving nervously . . . her feet were always shuffling.

Chr. I 21.

She was always forgetting the mealtimes . . .

Chr. I 26.

„I'll see the streets where the cars are for ever running and rattling."

Chr. I 32.

His heart was for ever calling for the sunny spot over there.

Chr. I 59.

„A girl may not even wear her hair in a fringe and she is always expecting to hear the matrons: 'you're not fit for nursing, Miss."

Chr. I 95.

London is the Judas that is for ever betraying with a kiss the young, the hopeful, the innocent.

Chr. I 232.

G. Qu. was dressing and undressing them and preparing them for the stage.

Chr. I 251.

Tempus fugit! In fact tempus is fugit-ing most fearfully.

(Humoristische Übertreibung.)

Chr. I 277.

„. . . the thoroughfares were crowded and hundreds of women were coming and going.“

Chr. I 304.

There never were two married folk less alike, she being one of those silent people . . . while he is always cackling like an old hen.

Chr. I 318.

Rapid steps were coming and going.

Chr. I 333.

„O God, forgive me if I am a vain, presumptuous creature, . . . forgetting that many a poor girl who is being tossed about in London is just as good as me.“

D. H. 37.

They were always either concealing the existence of a tiff or making one up . . .

D. H. 40.

„I 'm losing money every day!“

D. H. 114.

All this time she was snubbing him and his tentative approaches.

D. H. 166.

He went straight to her heart; she was for ever comparing and contrasting him with her own boy so far away.

D. H. 248.

His eyes were fixed on a paragraph, and he was reading it over and over again, not following in the least what it meant.

Imp. 41.

„Health is the primary duty of life. I am always telling that to your poor uncle.“

Imp. 71.

„You don't mean to say G. refused you? I know it is a way she has. She is always refusing people.“

Imp. 121.

„I suppose you know how to christen all right? I mean, of course, you are continually christening, aren't you?“

Imp. 189.

Science is always making wonderful improvements.

Tressad. 204.

„I am always telling these things to new comers“ she said smiling.

Auffallend ist der Gebrauch der einfachen Form trotz der Emphase in Newc. I 95.

Whith that fidelity which was an instinct of his nature, this brave man thought ever of his absent child and longed after him.

Bisweilen trifft die Verallgemeinerung das Subjekt des Satzes, dann erhalten wir statt der wiederholten die mehrfache Handlung, ein Iterativum, das leicht zum Intensivum wird.

Pr. 167.

Every day was adding to the verdure of the early trees.

Pr. 214.

Every step was bringing forward a finer reach of the woods.

Hyp. I 132.

The whole Delta was ringing with it.

Hyp.

„After this unfortunate failure, be sure of it, every creditor we have will be clamouring for payment.“

Newc. I 151.

— but the poor child wrote the book actually in the Nursery and all England was ringing with it, before Dr. Pinnifer, her father, knew who was the author.

Chr. I 68.

„You spoke of your friend D? . . . Everybody is talking of him.“

Chr. I 98.

„Everybody on earth is now screaming and snarling at our poor Mr. St.“

Chr. I 112.

„Sit down — everybody's looking!“

Tr. 52.

All England . . . was talking of him!

Drückt das Verbum eine zusammenhängende Handlung, die sich stetig steigert aus, so ist es als Progressiv-Intensivum zu bezeichnen.

Pr. 138.

M. 's alarm was every moment increasing.

Pr. 152.

He is at a time of life when friends and engagements are continually increasing.

Pr. 196.

All the young ladies in the neighbourhood were drooping apace.

Pr. 221.

The perturbation of E.'s feelings was every moment increasing.

Pr. 328.

Mr. B. soon assured her that he (Darcy) was rising every hour in his esteem.

Rom. II 77.

While the scarcity of food was every day becoming greater . . .

c) Zusammengesetzte Zeiten.

In den zusammengesetzten Zeiten tritt das durative Moment am stärksten hervor, doch ist es auch hier gelegentlich mit dem emotionalen verbunden. An Stelle der verallgemeinernden Ausdrücke wie always, for years, for months treten meist bestimmte Zeitangaben, doch wirken dieselben ebenfalls steigernd.

Hyp. I 54.

„Haven't we been fighting and marching these seven years?“

Hyp. I 230.

„Here have I been staring for years . . . at every mountebank 'ism' which ever tumbled and capered on the philosophie tight-rope.“

Hyp. II 250.

„Through every form of human thought, of human action, of human sin and folly, have I been wandering for years and found no rest.“

New. I 335.

„For two months I have been trying to convince Mr. H. that engine is illegal.“

Nev. II 83.

What! had a spy been watching him, perhaps for days —

Nev. II 133.

„Look at those monstrous stones in it here, there and everywhere. It has been a powerful stream to carry such masses with it as that, and it has been running many thousand years, for see how deep it has eaten into its rocky sides here and there.“

Nev. II 281.

„He was here after me, and has been tormenting me this twelve months.“

Tess. I 13.

„And here have I been knocking about, year after year, from pillar to post, as if I was no more than the commonest feller in the parish.“

Eg. II 265.

„Why, for years I have been prophesying it! ... and now . . .“

D. H. 70.

„What have I been doing these five months but learning the answer to that?“

Rom. II 235.

„That's what the Frate has always been saying“ said the shoemaker.

Kapitel III.

Die periphrastische Form verwendet zur Hervorhebung eines Gegensatzes.

Oft finden wir die per. Form in Sätzen, die einen Gegensatz enthalten. Dieser Gegensatz kann entweder voll ausgesprochen werden, dann erhalten wir meist antithetisch zugespitzte Parallelsätze; z. B.

Hyp. II 261.

„We are not talking now of men as they are . . . we are talking — are we not? — of a perfect and archetypal son and a perfect and archetypal father.“

Oder der Gegensatz braucht nur angedeutet, nur empfunden zu werden; z. B.

Nev. II 258.

Down came the Australian flakes large as a woman's hand. (I am not romancing.) (Ihr glaubt vielleicht ich schneide jetzt auf, aber) ich schneide nicht auf.

Der Gegensatz kann bestehen 1. in dem verschiedenen Verhalten ein- und derselben Person zu verschiedenen Zeiten:

Pr. 325.

„What are you doing? Are you out of your senses to be accepting this man? Have you not always hated him?“

Hyp. I 67.

Oh how grand, and clear, and logical it had all looked half an hour ago! And how irrefragably she had been deducing from it all, syllogism after syllogism, the non-existence of evil!

Eg. II 30.

„Miss M., just now you were going ... I guessed you were going.“ (Eben wollten Sie doch fortgehen, ich merkte es Ihnen an, dass Sie fort wollten.)

2. In dem verschiedenen Verhalten zweier Subjekte:

Hyp. I 58.

„I had killed kings when you were shooting frogs.“

Newc. I 44.

„No Madam, she comes of a race which is not accustomed to ally itself with persons of your class; and is promised to a gentleman whose ancestors were dukes and peers, when Mr. N.s were blacking shoes!“

Chr. I 141.

„You dislike Mr. D. and that is why you cannot be just to him. But he is always praising and excusing you . . .“

3. In den verschiedenen Objekten, auf die die gleiche Tätigkeit des Subjekts gerichtet ist.

Hyp. II 261.

„We are not talking, now of men as they are, . . . we are talking — are we not? — of a perfect and archetypal son and a perfect and archetypal father.“

Nev. I 43.

„I'm not thinking of the farm now, G., I'm thinking of when we were boys . . .“

Eg. I 84.

„I suspect you to be thinking of the world of ballrooms“ ... — „I am thinking of the world that contains real and great generosity.“

4. In dem Ausbleiben einer Wirkung, wenn die Bedingungen erfüllt waren, unter denen sie einzutreten pflegt.

Hyp. I 230.

„Here have I been staring for years . . . at every mountebank 'ism' which ever tumbled on the philosophic tight-rope ... (Da habe ich nun jahrelang allen Seiltänzerkünsten der Philosophen zugeschaut (sc. und was ist der Erfolg?)

5. In dem Verhältnis der subjektiven Meinung einer Person zu dem wahren Sachverhalt:

Hyp. II 280.

„To have fancied all my life . . . that everyone loved and admired me, and to find that they were despising me, hating me, all along."

Eg. I 163.

He was now in her trap. And he was imagining himself to be anatomizing her feminine nature.

Imp. 244.

„It is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth."

6. Bisweilen ist es der Gegensatz zwischen Behauptung und Verneinung oder Behauptung und Zweifel.

Hyp. II 112.

„I am selfishly pouring out my own sorrows . . ."
„Nay, friend, you are talking of the sorrows of your country, not of your own."

Pr. 256.

„. . . perhaps I may defer it till Kitty runs away." — „I am not going to run away, papa" said Kitty fretfully.

D. H. 22.

„Can we always be careering over the downs?" (Zweifel) — „Whatever else there is, our hearts can be riding together still."

Das Bewusstsein eines solchen Gegensatzes ist oft von Gefühlen begleitet; diese treten besonders stark hervor, wenn das eigene Handeln Gegenstand der Betrachtung ist.

Hyp. I 112.

„Oh, Raphael Abn-Ezra, what a fool you are . . . you know you are going off as usual to her lecture this very morning!“

(Selbstgespräch.)

Chr. I 13.

„How silly of me! I've been five years wishing and praying to get away, and now!“

(Selbstgespräch.)

a) Der periphrastische Infinitiv nach Hilfsverben und Verben des Affekts.

Pr. 315.

E. was secretly forming a desperate resolution and perhaps he might be doing the same: . . . „Mr. D., I am a very selfish creature and for the sake of giving relief to my own feelings, care not how much I may be wounding yours.“

Pr. 325.

She did not fear her father's opposition, but . . . that she, his favourite child, should be distressing him by her choice, should be filling him with fears and regrets in disposing of her, was a wretched reflection.

Pr. 289.

Were the same fair prospect to arise at present . . . everything, she was persuaded, would be hastening to the same vexatious conclusions.

Hyp. I 15.

„If the times be awful, I should be doing awful things in them.“

Hyp. I 252.

„I am in deep wonder at seeing your hilarity, when you ought to be either behowling your fate like

Achilles on the shores of the Styx, or pretending to grin and bear it as I was taught to do when I played at Stoicism."

Nev. I 360.

„Look on your work, hirelings; listen to that bell which would not be tolling now, if you had been men of brains and scruples instead of sordid hirelings."

Nev. II 152.

„Then you see, one hand is not enough; another must be working far away."

Nev. II 205.

„I tormented his last minutes . . . when the poor thing wanted to be bidding me good-bye all the while."

Rom. II 57.

„I must leave it to your own judgement how far it is probable that a man of intellect and learning would have been lurking about in dark corners . . . with the purpose of assassinating me.

Eg. I 15.

For all our pride we are a queer people; and you may be ordering butcher's meat of a Tudor, sitting on the cane-bottomed chairs of a Plantagenet.

Eg. I 46.

He had, however, in the contemplation of what he was gaining, fallen into anxiety about what he might be losing.

Eg. I 77.

She was a captured woman, of whom it is absolutely expected that she must submit, and when she would rather be gazing at flowers.

Eg. I 84.

„Two that love must have their substance in isolation." — „No: they will be eating themselves up."

Eg. II 111.

„When I might have gone to London and . . . been driving some honourable family . . ."

Während ich doch nach L. hätte gehen können und . . . jetzt bei einer vornehmen Familie Kutscher sein können."

Trag. 65.

If his shallow experience of her wrote her down nerveless, his love should be doing.

. . . so sollte seine Liebe um so tätiger sein.

D. H. 22.

„Can we always be careering over the downs . . . ?" — „Whatever else there is, our hearts can be riding together still."

Bisweilen findet sich Wiederholung und Gegensatz in einem Satze, wie hier.

b) Einfache Zeiten.

Pr. 8.

„Your plan is a good one . . . where nothing is in question but the desire of being well married. But these are not Jane's feelings. She is not acting by design."

Die per. Form dient hier nicht zur Veranschaulichung und lebhaften Schilderung, sondern zur ausdrücklicheren Hervorhebung des an sich abstrakten Urteils: sie handelt nicht aus Absicht, aus Berechnung so.

Pr. 78.

„Are you consulting your own feelings in the present case or do you imagine that you are gratifying mine?"

Pr. 108.

„I see what you are feeling . . . you must be surprised . . . so lately as Mr. C. was wishing to marry you."

Pr. 239.

„It appears to me so very unlikely that a young man should form such a design against a girl . . . who was actually staying in his colonel's family."

Pr. 319.

„I believed you to be wishing, to be expecting my addresses."

Pr. 325.

Her father was walking about the room, looking grave and anxious. „Lizzie", said he, „what are you doing? Are you out of your senses to be accepting this man? Have you not always hated him?"

Zu dem Staunen und der Missbilligung, die ein widerspruchsvolles Verhalten an sich schon hervorruft, kommt hier noch die ernstliche Besorgnis des Vaters.

Hyp. I 58.

„I had killed kings when you were shooting frogs"

Ich hatte schon Könige getötet, als Du noch nach Fröschen schleudertest.

Hyp. I 112.

„Oh, Raphael Abn-Ezra, what a fool you are, . . . you know you are going off as usual to her lecture this very morning!"

(Selbstgespräch)

. . . und doch wirst Du noch diesen Morgen wie sonst ihre Vorlesung besuchen!

Hyp. I 132.

„He could not have known the man's character" . . . — „The whole Delta was ringing with it!"

. . . Das ganze Delta war ja voll davon!

Hyp. I 206.

„And yet — the palaces of these seven hills, their statesmen and their generals, their intrigues, their falls and their triumphs . . . no moment in which they are not tempting me back to them. . . ."

Die zeitliche Ausdehnung, Extensität, ist nur ein Mittel, um die Intensität des Zaubers auszudrücken, den die Weltstadt, Rom, noch immer auf den Mönch ausübt.

Hyp. II 68.

„To see those heathen slaves and Christian hounds plotting and vapouring, and fancying themselves the masters of the world, and never dreaming that we are pulling the strings and that they are our puppets."

Hyp. II 86.

„But we are not now discussing the art of poetry but the art of reigning . . ."

Hyp. II 112.

„I am selfishly pouring out my own sorrows instead of listening to yours."

— „Nay, friend, you are talking of the sorrows of your country, not of your own."

Hyp. II 115.

„You forget, friend, that you are speaking to one who has married, and loved — and lost."

Gerade bei den Verben des Sagens und Denkens bedeutet die per. Form oft eine Verstärkung des Verbalbegriffs; so heisst you were saying = Sie behaupteten, he has been telling them = er setzte ihnen auseinander, I am thinking = ich denke nach.

Hyp. II 147.

What, if this same Jehova . . . were — Augustine said he was — yearning after, leading home to himself — the souls of the poorest, the most brutal, the most sinful?

Hyp. II 210.

Her heart had told her for years that she was hoping against hope.

Hyp. II 261.

„We are not talking now of men as they are . . . we are talking — are we not? — of a perfect and archetypal son . . ."

Hyp. II 280.

„To have fancied all my life . . . that everyone loved and admired me, and to find that they were despising me, hating me all along.“

Newc. I 44.

„No, Madam, she comes of a race which is not accustomed to ally itself with persons of your class; and is promised to a gentleman whose ancestors were dukes and peers, when Mr. Newcome's were blacking shoes!“

Dav. I 197.

„And how do you get on and where are you being educated?“ — „He is at home at present . . . he is not being educated anywhere.“

Nev. I 21.

„W. is a quiet lad, that quarrels with nobody; you are always quarrelling.“

Nev. I 43.

„I'm not thinking of the farm now George . . . I'm thinking of when we were boys and used to play marbles — together — upon the tombstones.“

Nev. I 49.

„And Tom and Esther are married to-day, and what are Susan and George doing to-day.“

Nev. I 167.

„You see he was only shamming, sir. He is come to the moment the water touched him.“ — „A plain proof he was not shamming.“

Nev. II 258.

Down came the Australian flakes large as a woman's hand. (I am not romancing.)

Nev. II 269.

A corroboree or native dance was beginning . . . Jacky was singing about some great battle . . . „Oh, come, that is overdoing it, Jacky! Why, Jem! he is telling them he killed you on the spot.“

Rom. II 25.

She was not acting after any precedent or obeying any adopted maxims.

Rom. II 65.

„You are breaking a pledge. Of what will you complain, my daughter, when you yourself are committing one of the greatest wrongs a woman and a citizen can be guilty of . . . Of what will you complain, when you yourself are breaking the simplest law that lies at the foundation of the trust which binds man to man — faithfulness to the spoken word."

Rom. II 67.

„I was not going away to ease and self-indulgence. . . . I was going away to hardship. I expect no joy. It is gone from my life." — „You are seeking your own will, my daughter. You are seeking some good other than the law you are bound to obey."

Man beachte die Wiederholungen, die auch dazu beitragen, die Emphase zu steigern.

Rom. II 64/65.

„You are flying from your debts . . . you are turning your back on the lot that has been appointed for you — you are going to choose another. But can man or woman choose duties?"

Eg. I 84.

„I suspect you to be thinking of the world of ballrooms." — „I am thinking of the world that contains real and great generosity."

Eg. I 163.

He was now in her trap. And he was imagining himself to be anatomising her feminine nature.

. . . und dabei bildete er sich ein . . .

Eg. I 319.

„I thought Clara came next to Nelson . . . and a long way off too, if you're not going to be a landlubber."

— „*I'm not* going to be a landlubber."
— „You're getting to talk like one.

. . . Ich denke nicht daran, eine Landratte zu werden,
— Du fängst aber schon an ganz so zu reden."

Eg. II 30.

„Miss M., just now you were going, . . . I guessed you were going."

. . . eben wollten Sie doch fortgehen . . ., ich merkte es Ihnen an . . .

Eg. II 180.

„I love old Vernon. Am I not giving you the greatest possible proof of it?"

. . . Gebe ich denn nicht den besten Beweis dafür?

Trag. 92.

The child was recovering; Cl. was running into danger: he argued with the senseless woman . . .

. . . Dem Kinde ginge es ja schon besser . . .

Trag. 135.

He was going — he could actually go and leave her!

Trag. 246.

„You're not thinking of the man. He's in a white frenzy."

Sie vergessen aber, was für ein Mensch er ist . . .

Tess. I 104.

Darkness and silence ruled everywhere around . . . But where was Tess's guardian angel? Perhaps . . . he was talking, or he was pursuing . . . or peradventure he was sleeping and was not to be awaked. (Ironie).

Tess. I 289.

„We will not trifle — life is too serious." — „It is — I saw that before you did." She was seeing it then.

. . . Sie sah es nun (erst recht) ein.

Tess. I 284.

„I was n't thinking o' that, I was only feeling the strangeness o't."

Chr. I 99.

„In leading your innocent daughters to courts and receptions you are only leading them to the auction-room, and in dressing and decorating them, you are preparing them for the market of base men."

Chr. I 109.

Then Beatrice made her entrance and was greeted with cheers, whereupon G. looked perplexed. „It's Terry" — whispered Polly, and D. said „Ellen Terry[1])" but G. still looked puzzled. „They are calling her Beatrice," she said.

. . . Sie nennen sie aber (doch) Beatrice, sagte sie.

Chr. I 112.

When the marriage was stopped and Claudio uttered his denunciation of Hero, she said it was just like him, and it would serve him right if nobody believed him . . . „But they are believing him" said G., quite audibly.

. . . Aber sie glauben ihm ja! sagte G. ganz laut.

Chr. I 122.

„I don't object to the theatre, G. It's the derangement of your life I am thinking of."

Chr. I 141.

„You dislike Mr. D. and that is why you cannot be just to him. But he is always praising and excusing you . . ." — „His praises and excuses are nothing to me. I am not thinking of myself. I am thinking . . ."

Chr. I 337.

„You are breaking obedience by leaving us before the end of your novitiate . . ."

D. H. 90.

„I try to consider him a type." „— Well, don't find an exception." Oh, I'm not talking at random, I know!"

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1) Berühmte Schauspielerin.

D. H. 133.

„May a man desert and deceive his wife because she's a little quick-tempered?“ — „No, of course not; that's absurd.“ — „It's what you are saying, isn't it?“

. . . Das haben Sie aber eben behauptet, nicht?“

D. H. 137.

„Oh, I'm not thinking of you, I'm thinking of poor Chr.“

D. H. 275.

„But it's not that I'm thinking of.“ — „What are you thinking of, then?“ cried S. in unrestrained impatience.

D. H. 276.

„You complain of what G. is to the child . . . You're thinking of what he is to you.“

D. H 321.

„Oh, I know you're only laughing at me!“

„Sie lachen mich doch nur aus, das weiss ich ja.

D. H. 357.

„She was a good friend to you.“ — „I'm not blaming her; it's myself, Frank.“

Imp. 42.

„Good afternoon, dear Algernon, I hope you are behaving well?“ — „I'm feeling very well, aunt Augusta.“

c) Zusammengesetzte Zeiten.

Hyp. I 67.

Oh, how grand, and clear, and logical it had all looked half an hour ago! And how irrefragably she had been deducing from it all, syllogism after syllogism, the non-existence of evil!

Hyp. I 137.

„Now she will confess her sins inside — all but those which she has been showing off to us here outside.“

Hyp. I 147.

Hypatia recoiled . . . „Why then? You have been preaching to us all a long time the glory of abstraction from the allurements of sense.“

Hyp. II 146.

„He has been speaking to these wild beasts as to sages and saints: he has been telling them that God is as much with them as with prophets and psalmists.“

Hyp. II 215.

„Fool that I have been! I have been exerting my will most while I pretended to resign it most!“

Newc. I 42.

In one moment the banker's wife saw the whole affair; — the whole mystery which had been passing for months under poor M. de Blois' nose . . .

Nev. I 266.

„You are hardly used, are you? Wait till to-morrow, I'll show you that I have only been playing with you as yet.“

Nev. II 281.

„Gibbet a murderer, I say, — don't bury him; especially when he has just been hunting our very lives.“

Eg. II 131.

„Why, I have been admiring your management of him!“

„Aber ich habe grade bewundert, wie Sie ihn zu nehmen wussten!

Eg. II 265.

But what strange things have been happening . . . Why, for years I've been prophesying it!... and now... I am wondering that I must not call myself a fool!“

Tess. I 101.

„How could you be so treacherous! Just when I've been putting such trust in you!“

Chr. I 13.

„How silly of me! I've been five years wishing and praying to get away, and now!“

. . . Da wünsche ich mir nun schon seit fünf Jahren sehnlichst fortzukommen; und nun! (wird mir der Abschied doch schwer.)

Chr. I 54.

He had been thinking only of himself and his own little doings.

Er hatte ja nur an sich und seine unwichtigen Angelegenheiten gedacht. (Selbstgespräch.)

Chr. I 91.

Had he been thinking only of himself and Glory?

Hatte er denn nur an sich und G. gedacht?

D. H. 144.

„I don't know what you are talking about." — „Yes but I know what *you* have been talking about, I know it all except one thing, — and that I don't choose to ask.

D. H. 177.

„What makes it worse . . . is that I've been doing you an injustice . . . I thought you were a fellow who wouldn't put himself out very much — for anybody else."

— „I am not putting myself out, I like it."

D. H. 279.

„It's double harness we're talking about, Blake, my boy. Oh, you may think I know nothing about it, but I've seen a bit . . ."

— „That's just what I've been thinking" said young B. sagaciously. He referred to C.'s doctrines, not to his experiences.

— „Oh, you've been thinking, have you?" smiled C.

Imp. 105.

„You mustn't think that I am wicked." — „If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time."

Imp. 129.

„E. has just been telling me about his poor invalid friend, Mr. B. . . .“ — „Oh, he has been talking about B., has he?“

Imp. 244.

„It is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth.“

Kapitel IV.

a) Die periphrastische Form zur Angabe des Zukünftigen.

Alle Grammatiker stimmen darin überein, dass die periphrastische Form bei den Verben der Bewegung ein Futurum ersetzen kann. Sweet[1]) sagt darüber: The definite present is also used in a future sense, but only in combination with verbs of motion.

Dazu ist zu bemerken:

1. auch das periphrastische Imperfekt kann zur Angabe des Zukünftigen verwendet werden, wofern nur die Aussage von einem Verb des Sagens oder Denkens in der Zeitform der Vergangenheit abhängig ist. Dem Satz: she is leaving to-morrow entspricht naturgemäss ein: she said she was leaving to-morrow. = sie sagte sie werde (würde) morgen abreisen. Vgl. Pr. 156.

She saw that colonel F. was meeting her = ihr entgegen kam, ihr begegnen würde.

2. Die Darstellung einer künftigen Handlung durch das Präsens (die im Deutschen die natürliche, volkstümliche Ausdrucksweise ist) ist zwar im Englischen weniger häufig, scheint mir aber nicht so durchaus auf die Verben der Bewegung beschränkt zu sein, wie es die Grammatiker angenommen haben.

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1) a. a. O. § 2232.

Vielmehr kann sie überall da eintreten, wo der erregten Stimmung des Sprechenden das Künftige als ein unmittelbar Gegenwärtiges erscheint. Wenn die Butternden (Tess. I 194) ungeduldig die Sahne beobachten, die nicht zu Butter werden will, und beim ersten Symptom freudig ausrufen: T'is coming! Jetzt kommts, so trennen sie eben nicht logisch scharf zwischen der tatsächlichen Wahrnehmung und der daraus erhofften Folge, sondern beides, das Gegenwärtige und das Künftige, fliesst ihnen in eine Vorstellung zusammen. Ähnlich verhält es sich bei dem Angstruf: Mercy . . . he is killing me! bei der Drohung: You are killing him!

Die Besorgnis, Furcht, sieht die wahrscheinlichen Folgen einer Tat schon als wirkliche vor sich, oder sucht sie als solche wenigstens hinzustellen, um dadurch auf andere Menschen Eindruck zu machen. Wir haben es also auch hier mit einem Intensivum zu tun. Neben den Verben der Bewegung zeigten sich am häufigsten Verben wie kill, die, hurt in dieser Verwendung, deren emotionaler Charakter unverkennbar ist. So heisst he is dying nicht immer: er liegt im Sterben, sondern häufig: er ist sterbenskrank, totkrank, besonders wenn an das Mitgefühl anderer Personen appelliert werden soll. Man vgl. auch Chr. I 301.

„The doctor says nothing can be done for him. He may live for months. But if he is dying, let us leave him to meditate on the happiness and glory of another world.

Hier kann he is dying doch nur heissen: wenn er dem Tode nahe — unheilbar krank ist, wenn er doch bestimmt sterben wird.

Ähnlich heisst es in Shakespeare's Ant. and Cleop. IV 15. 41.[1])

„I am dying, Egypt, dying, Give me some wine and let me speak a little."

Bisweilen werden to be dying (killing) auch im figürlichen Sinne gebraucht, so

1) Ausgabe von W. A. Wright, London 1892.

Chr. I 209.

„The suspense is killing me!“

Chr. I 239.

„The man is dying for the sight of his sister!“

„ . . . verzehrt sich vor Sehnsucht . . .

Pr. 132.

„Thank heaven! I am going to-morrow where I shall find . . .“

Pr. 156.

She saw . . . that colonel F. was meeting her = would meet her.

Pr. 233.

L.s short letters gave them to understand that they were going to Gretna Green.

Pr. 283.

. . . her master, who was coming down in a day or two . . .

Hyp. I 150.

„Mother, I am coming with you.“

Hyp. I 195.

Were A. and the faith of his childhood right? . . . And was the Old World coming speedily to its death-throes?

. . . würde die alte Welt bald ihrem Todeskampf verfallen?

Nev. I 54.

„I can't breathe between these hedges, my temples are bursting!“

Nev. I 124.

„My head is splitting.“

Nev. I 126.

„Take him down. don't you see you are killing him! The collar is choking him!“

Nev. I 222.

„Then why stay, where there is cold water thrown over you every day? Besides, it is killing you!“

. . . Ausserdem bringt es Dich noch um!

Nev. I 264.

„How are they using you now boy?“ — „Hush! Don't speak so loud, R., they are killing me!“ — „The ruffians! They are trying all they can to kill me too!“

Nev. II 160.

„You are going a journey.“ „— . . . Where am I going, Sir? . . . where am I to go to?“

Nev. II 172.

„They are killing him!

Sie bringen ihn noch um!

Nev. II 240.

„Let go, G., . . . you are killing the man!“

. . . Du wirst ihn noch totschlagen.

Nev. II 294.

„Mercy! the savage! He is killing me!“

Eg. I 206.

„Are you walking on the road alone?“

Wollen Sie wirklich allein auf der Chaussee gehen?

Eg. II 12.

D. C. had prepared the world to hear that he was leaving the Hall.

Eg. II 213.

„Whither is a flighty head and a shifty will carrying the girl?“

Wohin wird ein flüchtiger Sinn und ein unstäter Wille das Mädchen noch treiben?

Eg. II 249.

„Are we coming, Sir?“ he said and was unheeded.

Tess. I 179.

„You seem to see numbers of to-morrows . . . they all seem very fierce and cruel as if they said: „I'm coming! Beware of me."

. . . Wart' ich komme! Nimm Dich in Acht vor mir.

Tess. I 194.

Fortunately for her the milk in the revolving-churn at that moment changed its squashing for a decided flick-flack. „T'is coming!" cried Mrs. C.

Tess. II 257.

„. . . and he is dying — he looks as if he is dying!"

Chr. I 212.

„You are killing yourself by inches!" — „Am I really dying?"

Chr. I 213.

„If I'm really dying, what am I to do?"

Chr. I 301.

„But if he is dying, let us leave him to meditate . . ."

D. H. 98.

He knew very well where he was going and what his going there must mean.

D. H. 99.

„It is to-day you are going, isn't it?"

D. H. 184.

„Tell them to saddle Rollo." „. . . You're never going out on such a night?"

„Sie werden doch an einem solchen Abend nicht ausreiten?

D. H. 296.

„Of course he's not going!"

D. H. 331.

„I don't know when she's coming back."

D. H. 368.

„From J. F! . . . He's coming down here to-night!"

D. H. 380.

When was Mrs. F. coming back to town?

Wann wird Frau F. nach der Stadt zurückkehren (In direkte Rede).

Tress. 344.

„Letty, I wasn't to tell you, but I choose to break my promise. Don't be too cruel, my dear, or too angry. My mother is dying!"

Tress. 459.

Her ladyship is coming again, probably this evening, as she wished to see Lady T. particularly.

Tress. 512.

„I am coming to you presently" murmured Marcella, laying her cheek against the girl's.

Tress. 205.

„Is Lord M. here, too?"

— „He is coming later."

b) Das periphrastische Imperfekt als Imperfektum de conatu.

Alle Grammatiker stimmen darin überein, dass das periphrastische Imperfekt im Gegensatz zu dem einfachen Imperfekt oder Praeteritum die noch unvollendete Handlung bezeichnet. So heisst:

I read the Divina Comoedia = ich habe die göttliche Komödie gelesen, I was reading the D. C. = ich las (grade) in der D. C.

Von dem Imperfekt der noch nicht vollendeten Handlung ist es nur ein Schritt bis zum Imperfekt der begonnenen Handlung, welche überhaupt nicht zur Vollendung kommt. Diese Handlung wird im Lateinischen durch das imp. de conatu ausgedrückt, im Französischen durch das imparfait, im Englischen entsprechend durch die periphrastische Form des Imperfekts. Da hier nur der Anfang der Handlung in's Auge gefasst wird, könnte man bei diesem Gebrauch der p. F. auch an ein Inchoativum denken, das für das Altenglische nachgewiesen ist, für das Neuenglische aber von den meisten Grammatikern abgelehnt

wird. So sagt Sweet[1]) von den per. Zeitformen: „they are no longer used as point or inchoative tenses, as they sometimes are in Old-English.

Mätzner[2]) dagegen bringt einige Beispiele aus dem 17.—19. Jh. für den Gebrauch der per. Form als Inchoativum, darunter drei Fälle, in denen „zugleich die Nichtvollendung einer Tätigkeit angedeutet" wird:

„Oh friends, why come not on these victors proud? Ere while they fierce were coming." (Milton, P. L. 6, 69.
„He was proceeding when Mr. Allworthy interrupted." Fielding, Tom Jones, 3, 3.)

Folgende Beispiele zeigen, dass diese Verwendung des per. Imperfekts zwar nicht häufig aber durchaus nichts Ungewöhnliches ist. Einige Verben, die sonst als Perfektiva zu bezeichnen sind wie: win, persuade werden im Sinn eines imp. de conatu in der periphrastischen Form gebraucht; sonst sind es fast nur Verben der Bewegung und des Sagens, die sich hier anführen lassen.

Pr. 90.

. . . gathering her work together, she was hastening away, when E. called out:
. . . „I am going away myself."

. . . Sie packte ihre Arbeit zusammen und wollte forteilen, da rief E. . . .

Hyp. I 31.

Just as he was stepping into his curricle, a tall young man . . . lounged down the steps.

Hyp. I 174.

And he was striding away, when Ph. . . . stopped him.

Er wollte eben davongehen, als . . .

Hyp. II 49.

Ph. was bursting forth in some passionate answer, when the old man stopped him.

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1) a. a. O. § 2212.
2) Engl. Gram. II S. 55.

Hyp. II 311.

C. . . . was breaking out with some commonplace . . . when the Jew stopped him.

Nev. I 221.

„The wretched creature, I was putting her on the way to heaven and in one moment they made a fiend of her.“

Nev. I 348.

„I was winning him to all that is good when I fell sick.“

win = eigentlich ein perfektives Verb.

Tess. II 248.

He was turning away; then he thought of Tess's tender letter.

Rom. I 159.

„Ha! Mariotto, my son, I commend your pious observance . . .“ The conjurer was going on, when a loud clattering behind warned him that an unpleasant crisis had arisen with his monkey.

Rom. I 161.

But he searched in vain; and he was leaving the church . . . when, just against the doorway, he caught sight of Tessa, only two yards off him.

. . . Er wollte eben die Kirche verlassen, als . . .

Trag. 257.

She was persuading the youth to shun his fatal aim.

Sie versuchte den Jüngling zu überreden (aber vergeblich).

Eg. II 30.

„Miss M., just now you were going.“

Eben wollten Sie doch fortgehen.

D. H. 271.

„It's mediaeval!“ said Ch. fondly. „And you were going away with W. B!“

. . . Und dabei wolltest Du mit W. B. durchgehen! . . .

c) Die periphrastische Form in irrealen Vergleichssätzen.

Die periphrastische Form wird häufig in irrealen Vergleichssätzen angewendet und dient hier der anschaulichen Schilderung.

Hyp. II 185.

She looks as if she was going to be crucified, not married.

Eg. I 79.

He led her about the flowerbeds . . . as if he were giving a convalescent an airing.

Eg. I 169.

She bent her head as if she were stepping into a cave.

Eg. II 35.

She jumped from the fly as if she were leaving danger behind.

Eg. II 283.

The marvel . . . struck him as though the lord of his kind were running the gauntlet of a legion of imps.

Trag. 229.

„I think of her as if, since we parted she had been sitting on a throne in Erebos."

Tress. 216.

Her eyes wandered towards the head of the table where G. was talking . . . earnestly, and as though he were enjoying himself to Lady M. . . .

Trag. 239.

He began to breathe as if an atmosphere as thick as water were pressing round him.

Tess. I 114.

He emitted a laboured breath as if the scene were getting rather oppressive to his heart or to his conscience or to his gentiliy.

Tess. II 257.

„And he is dying — he looks as if he is dying!"

Tess. II 257.

Overhead . . . she could now hear the floor-boards slightly creak as if someone were walking about.

Chr. I 58.

. . . When the time comes to make my first plunge into London, I know I shall hold my breath exactly as if I were taking a header of Creg Malin Rocks.

Chr. I 98.

Everybody on earth is now screaming and snarling at our poor Mr. St. exactly as if he had been picking the pocket of the universe.

Chr. I 116.

„I felt as if there were nobody else in the church and you were speaking to me alone.“

Chr. I 223.

It was almost as if somebody else was doing servant's duty and she was looking on and laughing.

Chr. I 268.

J. St. put up one hand to his head as if his brain was bursting.

Chr. I 278.

They sat some minutes with bowed heads, as if a ghost were going by.

Chr. I 334.

Dear old maddest of created „Caesars“, I feel as if I were whacking at him yet!

Rom. I 117.

The big tears fell, as if they were making up for lost time.

Rom. I 200.

. . . they look as if he were trying to get outside the prison of his blindness.

Rom. I 207.

He felt a cold stream through his veins, as if he were being thrown into sympathy with his imaged self.

Rom. I 223.

A cold horror seized on R., for at the first moment it seemed as if her brother's vision ... was being half fulfilled.

Rom. II 70.

At last she spoke as if the words were being wrung from her . . .

Nev. I 26.

He felt as if everything was turning cold and slippery and gliding from his hand.

d) Der periphrastische Infinitiv nach seem, happen, feel und ähnlichen Ausdrücken.

Der periphrastische Infinitiv nach seem, happen, chance, feel dient ebenfalls der Veranschaulichung, und zeigt insofern eine Ähnlichkeit mit den irrealen Vergleichungssätzen, als bei seem, feel, to be likely das subjektive Moment besonders hervortritt.

Pr. 290.

Every five minutes he seemed to be giving her more of his attention.

Rom. I 54.

R.'s face in which pride and passion seemed to be quivering in the balance with native refinement and intelligence.

Rom. I 114.

. . . the spectators who . . . seemed to be arguing with the contadina . . .

Rom. I 162.

She seemed to be collecting her thoughts for a minute or two . . .

Rom. I 192.

. . . the small mummy . . . which seemed to be struggling and crying in a demoniacal fashion under this imprisonment.

Rom. II 47.

He had a savage satisfaction in the sight of T.'s easy gaiety, which seemed to be preparing the unconscious victim for more effective torture.

Rom. II 76.

. . . the gales at sea which seemed to be uniting with all other powers to disprove the Frate's declaration that Heaven took especial care of Florence.

Rom. II 127.

„It is enough if you will remember that the next time your generous ardour leads you to interfere in political affairs, you are likely, not to save any one from danger, but to be raising scaffolds and setting houses on fire."

Rom. II 136.

She had kept back the entreaty which she felt to be swelling her heart . . .

Rom. II 169.

„Is it too late to warn you against any one, every one who seems to be working on your side?"

Chr. I 20.

She clung to him like a child that night and during the four years following she seemed always to be doing the same.

Chr. I 43.

„After all, it's better than running wild, and that's what most men seem to be doing now-a-days."

Chr. I 114.

. . . he seemed to be trying to pass them in his grave silence.

Chr. I 208.

He stopped and . . . seemed to be gazing into the weary days to come.

Chr. I 242.

. . . as he passed the picture of Christ in the darkness the wind seemed to be crying: „Judas!"

Chr. I 282.

The candle was shaking in G.s hands, and the little half-lit bedroom seemed to be blinking in and out.

Chr. I 323.

„Old K. again! How the old boy lasts! Seem to have been hearing him since the Flood, don't you know".

Nev. II 183.

„Do you think I should have held it lawful to rob my pals . . . just because we happened to be robbing a silver-smith?"

Nev. II 221.

This morning as he happened to be making no noise the noise of the others worried him.

Eg. I 265.

She seemed to be awakening.

Eg. I 281.

De C. chanced to be crossing the hall.

Eg. I 314.

After a decent interval for the spirit of criticism to seem to have been sitting under his frown Dr. M. rejoined . . .

Tress. I 99.

He seemed to be harking back to Mr. D.'s arguments.

Tress. 239.

He seemed to have been devoting a large share of his mind to the avoidance of his mother's old friends.

Tress. 423.

His heart seemed to be beating in his throat.

Tress. 425.

It seemed to be leading us to mischief.

Tress. 452.

It seems to be sapping her very springs of existence.

ibid.

. . . in case there should be anything in the miserable talk of suicide with which he seems to have been threatening his mother.

Tress. 476.

Meanwhile L. seemed to be wandering aimlessly about the room.

Tress. 122.

But if in some sort she seemed to be always dragging those that loved her through the heart of a tempest, the tempest had such golden moments!

Tess. 187.

. . . he knew . . . hardly any woman so well endowed in person as she was likely to be walking in the open air within the boundaries of his horizon.

Schlussbetrachtung.

Die periphrastische Form als Intensivum dient bald als Mittel der anschaulichen Schilderung, bald zur Hervorhebung eines gedanklichen Gegensatzes, bald als Ausdruck für starke Gefühls- und Willensregungen. Nicht immer ist es möglich diese verschiedenen Bedeutungen streng von einander zu sondern, denn häufig schillern die Beispiele nach mehreren Seiten hin. Naturgemäss sind Präsens und Perfekt die gegebenen Zeitformen für den unmitelbaren Ausdruck des Empfindens, das Imperfekt für die Schilderung. Es ist aber keineswegs ausgeschlossen, dass auch das Imperfekt gelegentlich gefühlsbetont ist, so im Selbstgespräch: Why was he torturing her? in der indirekten Rede: She bewailed it as exceedingly unlucky, that the ladies should happen to go away, just as they were all getting so intimate together. Auch die Schilderung lässt oft die innere Erregung des Speechenden hindurchschimmern:

They were always moving from place to place . . . and always spending more than they ought.

Andererseits kann auch die Schildeuung sich des Präsens bedienen: Chr. I 13—14.

„It is lovely though, isn't it? Just like a bird on the water! . . . The wind's freshening, and this water in the wake is making my eyes . . . good bye, little

birdie! I'll come back — I'll . . . The laughter and impetuous talking, the gentle humour and pathos had broken at length into a sob and the girl had wheeled about and disappeared down the cabinstairs.

Schilderung und Empfindung sind hier so mit einander verwoben, dass man gar nicht entscheiden kann, ob das gefühlsmässige oder das veranschaulichende Moment überwiegt.

Mit der intensiven Bedeutung der per. Form kann sich die durative, die progressive und die iterative Bedeutung verbinden; die durative Bedeutung haftet am meisten am Perfektum und Plusquamperfektum und wird oft durch adverbiale Zeitbestimmungen: for years, for months u. a. m. ausdrücklich hervorgehoben. Eg. II 265. „For years I have been prophesying it!"

Nicht immer kann jedoch bei den zusammengesetzten Zeiten von einer durativen Bedeutung die Rede sein; oft kommt in den periphrastischen Formen nur die Gemütsbewegung zum Ausdruck. Ich habe ferner darauf hingewiesen, dass der Engländer diese Formen mit Vorliebe verwendet, um Handlungen zu bezeichnen deren Folgen sich in die Gegenwart erstrecken: z. B.
D. H. 103.

„I say, John's been having a bit of a plunge, eh? Consequently he's in deep water now?"

Oft wird dabei statt der Folge der Grund ausgesprochen: he's been drinking = er ist angeheitert, betrunken. he has been eating onions = er riecht nach Zwiebeln, he has been doing mischief, = er muss etwas angerichtet haben = er hat ein schlechtes Gewissen.

Auffallend häufig ist der Gebrauch des periphrastischen Infinitivs nach Hilfsverben, wie can, may, must, will. Nicht immer lässt sich in diesen Beispielen eine Veränderung der Bedeutung nachweisen, doch scheint in vielen Fällen eine solche vorzuliegen. So drückt zum Beispiel das Hilfsverbum must in Verbindung mit dem einfachen Infinitit eine objektive Notwendigkeit oder das Gebot des Sprechenden aus, must in

Verbindung mit dem periphrastischen Infinitiv drückt dagegen meist[1]) die subjektive Erwartung oder innere Gewissheit des Sprechenden aus. So heisst: he must come:

1. er ist gezwungen zu kommen,
2. ich verlange durchaus, dass er kommt,

he must be coming dagegen: Er kommt gewiss!

Hyp. II 285.

She must be coming now!

Rom. II 227.

Fra G. must be coming now!

Eg. I 232.

Colonel C. must be thinking strangely of her.

D. H. 232.

He must have done right, he must be doing right. = Nicht: er müsse recht tun, sondern: was er tue sei offenbar recht. (Selbstgespräch.)

In ähnlicher Weise wie must eine Denknotwendigkeit ausdrückt, drückt may in Verbindung mit dem periphrastischen Infinitiv meist eine Denkmöglichkeit aus, may mit einfachem Infinitiv eine Erlaubnis.

Eg. I 51.

She may be looking elsewhere.

Aus einer Vorwegnahme der beabsichtigten Handlung entsteht der Gebrauch des periphrastischen Präsens oder Imperfektums als Futurum beziehungsweise Konditionalis, und der Gebrauch des periphrastischen Imperfektums als Imp. de conatu. Auffallend ist dabei die Verwendung perfektiver Verben wie win, persuade.

Nev. I 348.

„I was winning him to all that is good when." . . .

Auch sonst begegnen gelegentlich perfektive Verben in der periphrastischen Form.

Chr. I 254.

He was always finding prizes.

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1) Ich fand 10 Beispiele unter 14.

ibid. I 344.

> A moment later and Brother A. was opening the iron gate . . . The dog was following him into the street . . . The cab was moving off, when there was a growl and a lurch — the dog had broken away and was running after it . . . Feeling anxious about the dog, he drew up the cab for a moment. The faithful creature was running (verkroch sich) under the driver's seat.[1])

Eine Zunahme oder Abnahme der periphrastischen Form als Intensivum innerhalb der behandelten Zeit festzustellen, wird dadurch erschwert, dass es sich bei der Sprache der einzelnen Autoren nicht nur um zeitliche, sondern in viel höherem Masse um stilistische Unterschiede handelt. Schriftsteller derselben Epoche zeigen wesentlich andere Verhältnisse, je nachdem sie in behaglichem Erzählerton Vergangenes berichten oder in dramatischer Art die wechselnden Affekte der Seele an uns vorüberziehen lassen. So vermeidet Walter Scott mit seinem altertümelnden Stil die emotionalen periphrastischen Formen durchaus, während seine Zeitgenossin Jane Austin sich derselben schon recht häufig bedient.

Ähnliche Unterschiede finden wir um die Mitte des Jahrhunderts; Thackeray, Dickens und George Eliot ergaben eine sehr geringe Ausbeute, während Kingsley's Hypatia und Charles Reade's Never too late to Mend geradezu überreich an diesen Formen sind. Auch in der neuesten Zeit beschränken sich einige Autoren darauf, sie nur bei der Schilderung anzuwenden, so Mrs. Humphry Ward im Gegensatz zu Meredith, Anthony Hope, und Hall Caine. Es kommt eben darauf an, welche Rolle Dialog und Selbstgespräch in einem Werke spielen, wie oft sich der Verfasser in Schilderungen und Stimmungsbildern ergeht; schliesslich mögen auch häufig Rücksichten auf den,

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1) Ich wage nicht zu entscheiden ob es sich hier um unbewusste Analogiebildungen handelt, oder um eine bewusste Bevorzugung der schildernden Form, wie man sie z. B. bei den französischen Impressionisten findet. Über den Gebrauch des Imparfait an Stelle des Passé Défini vgl. Etienne Lorck, germ.-roman. Monatsschrift, Heft II S. 107 ff.

Satzrhythmus entscheidend bei der Wahl der per. Formen sein. Fast bei allen Autoren finden sich Beispiele für den Iterativ-Intensiven Gebrauch, sowie für den Futurischen Gebrauch bei Verben der Bewegung. Auffallend häufig ist die Verwendung der per. Formen nach to seem und ähnlichen Ausdrücken in G. Elliots Romola und Mrs. Humphrey Ward's Sir John Tressady, während diese Schriftstellerinnen sonst einen ziemlich spärlichen Gebrauch von den periphrastischen Formen machen.

Es ist daher schwer, ein Gesamturteil über die Entwicklung des Intensivums zu fällen. Dennoch lässt sich erkennen, dass im Allgemeinen die Verwendung der per. Formen zugenommen hat.

Krüger[1]) hat darauf hingewiesen, dass in schottischen Romanen der Gebrauch der periphrastischen Formen ein viel weitergehender ist, als im Englischen; Murray (The dialect of the Southern counties of Scotland S. 54) will in dieser Vorliebe für die per. Formen ein Zeichen keltischen Einflusses sehen, und dazu würde die leichtere Erregbarkeit des keltischen Temperaments gut stimmen. Es ist gewiss nicht ausgeschlossen, dass bei einzelnen Schriftstellern dialektische Einflüsse mitspielen, dies scheint mir vor allem bei Hall Caine der Fall zu sein. Im Allgemeinen aber genügt wohl das Bestreben der Schriftsteller, ein möglichst getreues Bild des wirklichen Lebens zu geben, die Vertiefung der psychologischen Analyse, die stärkere Berücksichtigung des Gefühls in der modernen Litteratur, um die Zunahme der emotionalen Formen zu erklären.

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1) Schwierigkeiten des Englischen II, S. 172. § 439.

Lebenslauf.

Ich, Valerie Wilhelmine Marinoff, bin am 8. Mai 1874 als Tochter des Kaufmanns Emil Abraham in Berlin geboren, bin preussischer Staatsangehörigkeit und mosaischer Konfession. Nach Absolvierung der höheren Töchterschule trat ich im Oktober 1893 in die von Helene Lange geleiteten Gymnasialkurse für Frauen ein und bestand im Oktober 1897 die Gymnasialreifeprüfung am Kgl. Luisengymnasium in Berlin. Ich studierte neuere Sprachen und Philosophie; fünf Semester in Berlin, ein Semester in Genf und nach längerem Aufenthalt im Ausland seit dem Sommer-Semester 1912 in Halle a. S. Das Rigorosum bestand ich am 1. VII. 1914.

Meine akademischen Lehrer waren die Herren:

Bally, Bouvier, Brandl, Bremer, Deutschbein, Fries, Havell, Hecker, Krüger, Lavoipière, Menzer, Mercier, Michel, Münch, Pariselle, Paulsen, Ritter, Simmel, Strauch, Suchier, Tobler, Thudichum, Voretzsch, Wiese, Wilamowitz.

Die Anregung zu der vorliegenden Arbeit gab mir Herr Professor Deutschbein, dem ich für seine liebenswürdige Unterstützung zu besonderem Dank verpflichtet bin.